The Romano-British Pottery from the River Tees at Piercebridge

James Gerrard, with J. M. Mills and Eniko Hudak

Introduction

The pottery assemblage recovered from the River Tees is a reasonably large collection of material (1885 sherds, 59.586kg, 56.73EVEs). Unfortunately the circumstances of its recovery preclude any reconstruction of its distribution on the riverbed; this means that the group should, to all intents and purposes, be considered as unstratified within its riverine context.

The concept of votive deposition is used in this volume as the primary interpretive mechanism for explaining the presence of a rich and extensive finds assemblage in the river. The deposition of pottery vessels in the river may also be the product of a series of religious or ritual actions in the Roman period. However, this hypothesis presents challenges for the interpretation of the pottery and it is worth spending a little time exploring these difficulties.

It is clear that ancient communities throughout later prehistory and into the Roman and medieval periods deposited objects in 'watery' places, such as bogs, rivers, springs or wells. Good and persuasive arguments have been made to explain these acts of deposition as elements of ritual or religious belief (Bradley 1990). Typically, or perhaps 'sterotypically', the objects recovered from these wet locations are items that are seen as being either unusual or 'rich', with weaponry, martial gear and items of wealth figuring prominently. This presents the first challenge. Pottery is rarely seen as either being 'high status', or unusual. Indeed, Reece (1988) in his discussion of hoarding drew an explicit distinction between the ways groups of objects manufactured in different materials, including pottery, have been treated by archaeologists. Would a group of pots found in a river, attract the same antiquarian or archaeological attention as a group of swords or coins? The lack of clear contextual comparanda for the pottery from Piercebridge remains a fundamental problem.

This is not to say that pottery vessels were inappropriate as votive offerings. Aldhouse-Green (1998) has examined the deposition of metal cauldrons in watery places and other forms of metal vessels have been recovered from explicitly religious contexts, such as the spring at Bath, or from wells (Gerrard 2011). That there was some overlap between metal vessels and ceramic pots is perhaps suggested by the rare ceramic cauldrons that are known from a few sites (Lyons 2009). Wells, perhaps, offer the best potential for thinking about the ritual deposition of pottery. Many such features include complete pottery vessels in their fills (Beasley 2006; Seeley and Wardle 2009). In some case these are likely to be the result of accidents drawing water, but in others it is clear either from the vessels forms, or associated finds that pots served some chthonic function.

The second major interpretive challenge is a simple one. There is no reason that all the finds from a single context will be the product of a single human action. Coins, jewellery and other items might be cast into a river with a 'votive' intention but pottery, or ironwork might find its way into the same location through more prosaic actions.

The background of this work precludes any objective assessment of the assemblage and tries to address the challenges presented above. The following discussion is therefore divided into two sections: the first presents an empirical description of the assemblage and the second explores and tests the hypothesis that the pottery was deposited in the river (either as vessels or sherds) with a ritual intent.

The Assemblage

Methodology

The assemblage was passed to the author and the Centre for Interdisciplinary Artefact Studies and Newcastle University in 2013. The pottery was then examined, catalogued and quantified. Fabrics were examined using x20 magnification and where possible assigned codes from the National Roman Fabric Reference Collection (Tomber and Dore 1998). Vessel forms were catalogued using a variation on the Museum of London's classification system (Davies et al. 1993). This is a hierarchical system and has the advantage of classifying forms according to the vessel class (flagon, jar, beaker, bowl, dish, etc) before assigning a sherd to a specific type. Where possible individual vessel forms were recorded with reference to the established typologies and previous work on pottery from Piercebridge (Croom et al. 2008; Hird 2008).

The pottery was quantified by the two standard measures of sherd count and weight. These are both advantageous in that they are a rapid and easily reproducible means of quantification. However, it has long been recognised that both measures are statistically biased, with large heavy vessels such as amphorae being over-represented in weight statistics and thin-walled fragile vessels, such as fineware beakers, being under-represented in weight statistics but over-represented in fragment counts. The assemblage was, therefore, also quantified by Estimated Vessel Equivalents based on recording the surviving percentages of vessel rims. This is widely accepted as an unbiased measure, although it is not without its problems.

The samian assemblage was examined by J. M. Mills and quantified using the same methodology but she also recorded Minimum Numbers of Vessels. The mortaria was examined by Eniko Hudak as part of her MLitt research on these vessels in the northern frontier. This work was supervised by the author and the vessel identifications were mentored by Mrs Kay Hartley. The amphorae assemblage was small in size and of common types. They have been discussed by the main author.

Fabrics

Thirty-nine fabrics and fabric groups were identified. Of these groups, one (PMED) contained post-medieval ceramics and the remainder are of Roman period date. Many of the fabrics are of well-known type and full details of the fabric codes, their expansions and references can be found in Appendix 1. Quantification of the pottery by fabric is presented in Table 1.

	Sherd Count	Weight (g)	EVE	% Sherd Count	% Weight	% EVE
LNV CC	424	4299	6.39	22.49	7.21	11.26
LEZ SA2	307	6412	12.64	16.29	10.76	22.28
GREY1	244	5170	2.62	12.94	8.68	4.62
GREY 2	240	5611	3.9	12.73	9.42	6.87
SED BB1	153	6182	9.97	8.12	10.37	17.57
OXID	77	1369	1.91	4.08	2.30	3.37
MISC	61	370	2	3.24	0.62	3.53
MOS BS	54	275	1.5	2.86	0.46	2.64
RHZ SA	51	1607	3.2	2.71	2.70	5.64

GREY 3	47	1202	0.62	2.49	2.02	1.09
MAH WH	39	5321	3.63	2.07	8.93	6.40
BAT AM2	33	10203	0.09	1.75	17.12	0.16
CRA RE	31	2641	1.13	1.64	4.43	1.99
CNG BS	17	186	0.51	0.90	0.31	0.90
TRI SA	17	539	0.48	0.90	0.90	0.85
LNV WH	16	1408	0.99	0.85	2.36	1.75
BB2	9	191		0.48	0.32	0.00
PMED	8	67		0.42	0.11	0.00
HUN CG	7	475	0.68	0.37	0.80	1.20
SAM	6	145	0.45	0.32	0.24	0.79
BBS	5	511	1.56	0.27	0.86	2.75
IMIT BB1	5	511	0.56	0.27	0.86	0.99
CAT MORT	5	234	0.34	0.27	0.39	0.60
OXF WH	4	547	0.6	0.21	0.92	1.06
AMPH	3	442	0.13	0.16	0.74	0.23
White Slip	3	131		0.16	0.22	0.00
MORT	2	128	0.24	0.11	0.21	0.42
SAM EG	2	19	0.1	0.11	0.03	0.18
SAND	2	45	0.1	0.11	0.08	0.18
RHL WH	2	900	0.08	0.11	1.51	0.14
DAL SH	2	109		0.11	0.18	0.00
GAL AM1	2	89		0.11	0.15	0.00
SOL WH	1	2050	0.2	0.05	3.44	0.35
NOG WH4	1	45	0.11	0.05	0.08	0.19
ARG SA	1	27		0.05	0.05	0.00
CRA PA	1	9		0.05	0.02	0.00
LGF SA	1	3		0.05	0.01	0.00
NAF AM	1	35		0.05	0.06	0.00
SW GAUL MORT	1	78	0	0.05	0.13	0.00
TOTAL	1885	59586	56.73	100.00	100.00	100.00

Table 1. The pottery quantified by fabric. The data is organised from the most common (by sherd count) fabric to the least common.

Table 1 provides a number of surprises. The various samian fabrics account for almost a fifth of the pottery by count, 14.7% by weight and 30% by EVE. These statistics place the assemblage in Willis's (2011, Tables 1 and 2) military and extramural groups but also indicates that samian makes up a

greater percentage of the total assemblage than it did for the excavated Piercebridge sites (where approximately 7000 samian sherds were recorded in an assemblage of approximately 50,000 sherds).

Equally surprising is the strong showing of LNV CC, which is the most common fabric by sherd count. This fineware fabric accounts for 7% of the assemblage by weight and 11.6% by EVE. In contrast the coarseware SED BB1 accounts for 8% by sherd count, just over 10% by weight and just over 18% by EVE. Local Greywares (GREY1 and GREY2) together account for 25.7% by count, 18.6% by weight and 11.9% by EVE. The remaining fabrics are all relatively minor components in the assemblage.

The emphasis on finewares (samian, LNV CC and some other fabrics) in this assemblage is noteworthy and is discussed further below.

Samian

The samian amounts to 385 sherds (8752g, 16.87 EVEs); a single sherd of first century date from La Graufesenque was identified. The vast majority, 80% of sherds were from Central Gaul, most likely all from Lezoux, with 18% from East Gaul (see Table 1). All of the East Gaulish material is late second – mid third century date.

Twenty four sherds had at least one letter of a potters' stamp surviving and full details of these stamps can be found in Appendix 2.

Mortaria

Amphorae

The amphorae accounts for just over 2% of the assemblage by sherd count, over 18% by weight and 0.4% by EVE. Most of the amphorae assemblage is comprised of large fragments of Dressel 20 olive oil amphorae (BAT AM2) and this explains the significant weight percentage. The remaining sherds include a single fragment of North African amphora (NAF AM), two fragments of Galouise wine amphorae (GAL AM1) and three sherds of unsourced amphorae (AMPH), including a rim. There is nothing atypical in this assemblage and it fits neatly with previous work on the excavated material from Piercebridge (Croom *et al*. 2008).

Forms

The pottery assemblage was divided into nine broad functional classes for ease of analysis and this demonstrates that the assemblage is dominated by bowls / dishes (37% EVE) and drinking vessels (26% EVE). Jars form a just under a fifth of the assemblage (19% EVE), with mortaria, flagons and amphorae accounting for the remainder. Comparison with the statistics produced by Evans (2001, Figs 4-7) would suggest that these kinds of figures might be indicative of an 'urban' rather than a rural milieu. Given the association with the fort and extramural settlement this is perhaps unsurprising.

The assemblage of flagons is a small one accounting for just over 4% of the assemblage by EVE. This is not a product of the quantification method as EVEs tends to over-represent jug and flagon forms and there were relatively few flagon body sherds present in the assemblage, although these included the base of relatively rare SAM LZ flagon. The Piercebridge type series includes few flagon forms (Hird 2008), so their poor showing in the river assemblage reflect this broader pattern. This in turn might turn be related to the site's chronology. The fort is a third-century foundation and flagons and jugs appear far less common in the late Roman period.

The jars account for 18.6% of the assemblage by EVE. The majority of these vessels are in local greyware fabrics (GREY1-3) are well-paralleled in the existing Piercebridge Type Series. Also present are significant numbers of SED BB1 jars and far fewer jars in CRA RE and HUN CG. Interesting a large number of base sherds and complete base sherds were recovered.

Beakers account for 14.7% of the assemblage by EVE. Most of these vessels are well-known LNV CC forms but MOS BS and CNG BS vessels form a small but important sub-group. Some of the vessels are large and fresh fragments.

Bowls form the largest single component of the assemblage (19.76% EVE). Samian bowls comprise 2.98EVEs, primarily forms DR37 and Dr38. Coarse ware bowls include late Roman flanged bowls in SED BB, wide mouthed CRA RE vessels and a small number of greyware (GREY1-3) vessels paralleled in the Piercebridge Type Series.

Dishes comprise a significant element within the group (17.22% EVE). Samian dishes form 6.25EVEs, primarily forms DR18/31, DR31, DR31R and LudSb. The rest of the group is comprised of SED BB1 and CRA RE 'dog dishes'.

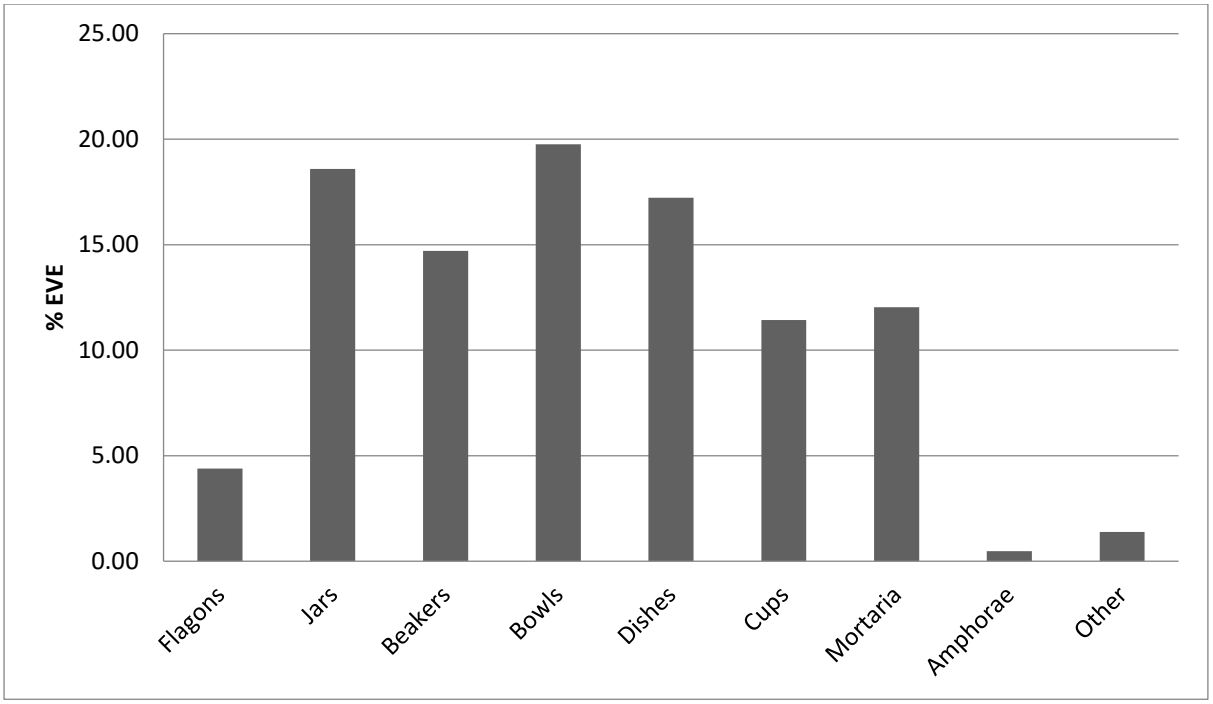
The cups are with a single exception all samian forms. The vast majority are DR33s but some other forms are also present (DR35, WA80, DR30, O&PLV,13). A single CNG BS two-handled cup (Symonds 1992, No. 161) was also present in this group.

Mortaria TO DO

The amphorae are typically under-represented by EVEs in this assemblage. The only diagnostic sherds were an abraded rim from a Dressel 20 (BAT AM) and an unsourced amphora (AMPH) rim.

The final category, 'other forms', is by definition a rather mixed bag. It includes fragments of a LNV CC Castor box and lid, as well as a large piece of a red-slipped unguentarium and a CRA RE cheese press. A small and abraded fragment of a tazza is also present (Hird 2008, Fig D9.39 47-51).

%EVE	4.39	18.60	14.70	19.76	17.22	11.42	12.04	0.48	1.39	100
EVE	2.49	10.55	8.34	11.21	9.77	6.48	6.83	0.27	0.79	56.73
Form	Flagons	Jars	Beakers	Bowls	Dishes	Cups	Mortaria	Amphorae	Other	Total



Sherds with moulded figures

The assemblage contains three sherds decorated with figures and implements. These vessels are best paralleled by the group of pots discussed by Webster (1989) and decorated with religious scenes. They thus offer reasonably unequivocal evidence of 'ritual' or religious activities.

Vessel 1.

A single sherd of LNV CC beaker depicting the torso of a moulded and semi-naked figure. The individual appears naked apart from a triangular loincloth and three parallel lines on one wrist. These lines may be intended to depict a bracer (Bishop and Coulston 2006, 168) or bracelets. The figure is holding two separate objects. The first is probably a spear, while the second is an indeterminate object, possibly intended to represent a whip.

The vessel and its decoration is well-paralleled by Webster's (1989) corpus. Similar figures, argued to represent *venationes* (or staged beast hunts), occur on a number of vessels and include individuals wearing triangular loin cloths, holding spears and whips (Webster 1989, Fig 1).

Vessel 2.

A single sherd from a large, sand-tempered greyware jar. The lower part of the vessel was burnished but an unburnished zone was decorated with applique tools. One of these survives partially and may be a hammer, an axe or some other tool. The other tool is clearly an axe, or perhaps more accurately an axe-hammer (Manning 1985, Fig 3). If the latter identification is correct, then Alcock's (1995, 75-77) suggestion that axe-hammers functioned as tools, symbols of royal power and ritual implements used in sacrifice is of interest.

Webster (1989, Fig 5.49 and Fig 6) illustrates a number of pots decorated with tools but these are mainly tongs and hammers associated with depictions of smith-gods.

Vessel 3.

A single sherd from a fine, sand-tempered orange (but burnt black-grey in places) jar. The exterior is decorated with a raised rib and curvilinear combing, as well as a moulded hooked tool or implement. Additionally there are and two parallel but discontinuous incised lines made before firing.

The hooked tool is difficult to parallel but is reminiscent of the tongs accompanying Webster's (1989) smith-gods. It is unfortunate that so little of this vessel survives.

Chronology

Establishing the chronology of the river assemblage is relatively straightforward. The virtual absence of early Samian fabrics (such as La Graufesenque) and forms (such as DR18, DR27) and the near absence of forms such as DR18/31, which ceased production c.AD160 is significant. New forms (such as DR31R, WA79/79R and WA80 and mortaria) entered the samian repertoire around this time and were imported from the East Gaulish kilns around Trier and Rheinzabern. These vessels are present in the assemblage in quantity and the decorated vessels also include late Lezoux potters Casurius, Doeccus, Ivstus, Ivllinnus, Paternus II, and Banvus; in addition one vessel attributed to Tocca of Lavoye was identified and two Comitialis bowls from Rheinzabern. This would seem to indicate a late second or third century start date for the assemblage.

The other pottery supports a late second- or early-third century start date. There are a handful of early Roman sherds, including the flanged bowl forms sometimes referred to as the 'pie-dish' and 'reeded rim' bowls. All of these are appropriate to a second-century date but are present in negligible quantities. Of far greater significance are late Roman SED BB1 forms that include everted rim jars (or cooking pots) with obtuse lattice decoration, flanged bowls with incipient beaded rims (Gillam 226) and bowls with dropped flanges. The Gillam 226 form is usually seen as a third-century form and the late Roman flanged bowl is typical of the latter half of the third and fourth centuries. Other third-century pottery includes the significant group of LNV CC vessels, which conform to the third- or early fourth-century forms published elsewhere; late second or early third century CNG BS; third century MOS BS (Symonds 1992) and third-century mortaria (OXF WH) (Evans et al. 2008, 203).

Some of the SED BB1 and LNV CC vessels could date as late as the fourth century and some fourth-century activity is perhaps suggested by small quantities of CRA RE, HUN RE and perhaps some of the greywares (Croom et al. 2008, 229-230). Nevertheless, it seems clear that most of the pottery deposition in the river had ceased in the early fourth century. This would appear to correlate with the coin loss published by Walton (2008, 289 and Fig 13.4), which shows an apparent decline in the fourth century.

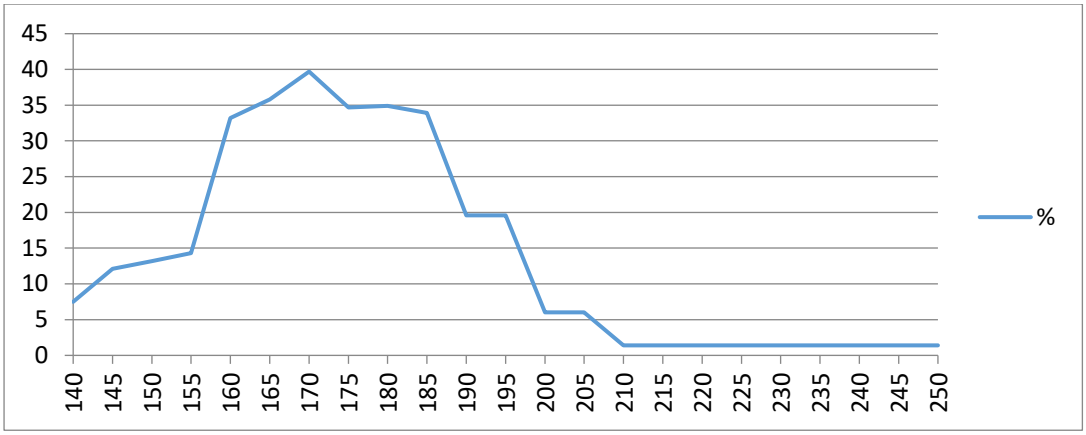


Fig 1: Percentage of stamped and decorated samian vessels discarded shown in 5 year intervals

Illustrated Sherds

Fig – CRA RE 'dog dish' with an incised groove just below the rim (Corder 1989, Pl. III.52). Fourth Century).

Fig – CRA RE globular bowl with a double groove running around the girth (Corder 1989, Pl. VI. 157) Fourth Century.

Fig – CRA RE cheese press (Corder 1989, PL VII.188-189).

Fig – DAL SH hooked rim and lid seated jar. This form is a little atypical.

Fig – LNV CC 'Castor box lid' with rouletted decoration (Perrin 1999, Fig 33, 42). The vessel form suggests a third-century date (Perrin 1999, 98-100).

Fig – LNV CC 'Castor box' with rouletted decoration (Perrin 1999, Fig 33, 41). The vessel form suggests a third-century date (Perrin 1999, 98-100).

Fig – LNV CC bi-chrome beaker base.

Fig – LNV CC sherd from a hunt cup depicting a running hare (Perrin 1999, 89-90). Third century.

Fig – LNV CC cornice-rimmed beaker with underslip barbotine ivy trail decoration (Perrin 1999, Fig 60.145). Third century.

Fig – LNV CC funnel-necked indented beaker with underslip scale decoration (Perrin 1999, Fig 61, 166). Third Century.

Fig – LNV CC cornice rim beaker with barbotine ivy trail decoration beneath a rouletted band (Howe et al. 1980, Fig 3.30). Late second century.

Fig – LNV CC flagon (Howe et al. Fig 6.64-65). Fourth century.

Fig – SED BB1 everted rim jar decorated with a band of obtuse lattice (Holbrook and Bidwell 1991, Fig 2, 20.1). Late third / fourth century.

Fig – SED BB1 conical 'dropped' flange bowl decorated with burnished arcs (Holbrook and Bidwell 1991, Fig 31, 45.1g). Late third / fourth century.

Fig – SED BB1 flanged bowl with incipient bead and decorated with burnished arcs (Gillam 1970, No. 226; Holbrook and Bidwell 1991, 43.6). Third Century.

Fig – SED BB1 flanged bowl with incipient bead and decorated with burnished arcs (Gillam 1970, No. 226; Holbrook and Bidwell 1991, 43.6). Third Century.

Fig – SEB BB1 straight sided dish decorated with burnished arcs (Holbrook and Bidwell, 1991, Fig 32, 59)

Fig – SEB BB1 straight sided dish decorated with burnished arcs (Holbrook and Bidwell, 1991, Fig 32, 59)

Fig – BAT AM Dressel 20 rim. Late Second Century (Peacock and Williams 1986, Fig 66).

Fig – Unsourced AMPH rim.

Fig - MOS BS beaker (Symonds 1992, Fig 24). Third Century.

Fig – CNG BS beaker (Richardson 1986, 1.105; Tyers 1996, Fig 146.5). Late Second / Early Third Century.

Fig – Small fine whiteware (MISC) one-handled flagon with internal ledge. Second to Third Century (Bell and Evans 2002, Fig 174).

Fig – Small slightly gritty whiteware (MISC) flagon with pinkish, buff-brown surfaces, one handle and an internal ledge. Second to Third Century (Bell and Evans 2002, Fig 174).

How did the pottery come to be in the river?

The most obvious question that needs to be considered is how this large assemblage of pottery came to be deposited in the river. Four possible hypotheses may be considered:

1. That the assemblage has been eroded out of its primary place of deposition by the action of the Tees over time and was redeposited in the river.
2. That the assemblage was deliberately dumped in the river as refuse.
3. That the assemblage was deliberately placed in the river for religious or ritual reasons.
4. That some combination of Hypotheses One to Three led to the pottery finding its way into the river.

Hypothesis One (redeposition) is superficially attractive. Settlement activity nearby or upstream could have been disturbed by the river and any associated pottery might easily have been washed

into the river and come to rest further downstream. This hypothesis can, however, be reasonably quickly dismissed. The average sherd weight is in excess of 30g suggesting abnormally large sherds and many of the fragments display reasonably fresh breaks. There are also very few rounded, abraded and water-rolled sherds that might be expected had this assemblage been transported by water over any distance. Of course, the collection of the pottery by divers in difficult circumstances may have precluded the recovery of smaller, rounded sherds but we might still expect many of the recovered fragments to be in a worse state than they are.

Hypothesis Two is an attractive explanation. Rivers have often formed and continue to serve as convenient sewers for the noisome effluent produced by human habitation. Throwing broken, soiled or spoilt vessels into a watercourse along with other rubbish would be an easy way of disposing of the waste. Here it may be noted that the assemblage appears to be very similar to that recovered from the excavations of the fort and *vicus* and this may lend support to the idea of rubbish disposal.

Hypothesis Three is in many respects as attractive as Hypothesis Two. The interpretation of the metal and other finds from the river as the result of 'ritual' activities may simply carry the pottery with it and the opposition of rubbish and ritual may be more imagined than real.

Hypothesis Four is perhaps the most attractive model for interpreting the assemblage. It allows maximum flexibility in interpreting the assemblage while acknowledging the difficulties inherent in such interpretations.

Pottery from watery contexts in Roman Britain

Possibly the most problematic issue regarding this assemblage is the lack of good comparanda. The same cannot be said of the metal finds where considerable numbers of metal objects from riverine and marshy contexts have long been seen as evidence of ritual activity. For the Roman period London Bridge perhaps offers the best analogue for Piercebridge. During the nineteenth century large numbers of Roman coins were recovered from the bridge's line and other finds were found in the Thames and would seem to suggest that the river and its crossing formed a ritual focus. Unfortunately the antiquarian recorders of these finds make no mention of any ceramic finds.

Appendix 1: Pottery fabric codes and expansions

Amphorae

AMPH

Unattributed amphorae. EXPAND.

BAT AM2

The extremely common Baetican fabric associated with Dressel 20 olive oil amphorae (Tomber and Dore 1993, 85).

GAL AM1

The extremely common Gaulish fabric associated with wine amphorae (Tomber and Dore 1993, 95)

NAF AM

North African amphorae (Tomber and Dore 1993, 101-102).

Samian

SAM

Unattributed samian.

ARG SA

Samian from the Argonne region of eastern Gaul (Tomber and Dore 1993, 34). The sherds here are products of the Lavoye kilns.

SAM EG

Unattributed East Gaulish samian.

LEZ SA2

Central Gaulish samian from the kilns at Lezoux (Tomber and Dore 1993, 32).

LGF SA

South Gaulish samian from the kilns at La Graufesenque (Tomber and Dore 1993, 28-29).

RHZ SA

East Gaulish samian from the kilns around Rheinzabern (Tomber and Dore 1993, 39).

TRI SA

East Gaulish samian from the kilns around Trier (Tomber and Dore 1993, 41).

Mortaria

MAH WH

Mancetter-Hartshill White Ware mortaria (Tomber and Dore 1993, 189).

LNV WH

Lower Nene Valley White Ware mortaria (Tomber and Dore 1993, 119).

OXF WH

Oxfordshire White Ware mortaria (Tomber and Dore 1993, 174).

NOG WH4

The Noyon Group in Oise/Somme area, northern France (Tomber and Dore 1998, 75-76)

RHL WH

Rhineland White Ware mortaria (Tomber and Dore 1998: 78).

SW GAUL MORT

A soft, brick red fabric with orange surface, probably slightly discoloured due to the water. The surface feels smooth and powdery; the fracture is irregular. Inclusions are abundant, ill-sorted, fine to very coarse in size, rounded to angular, and in colour brown, black, white, quartz and mica. Grits are up to 3mm in size, red, black and white in colour (probably quartz). Grits can be seen on the bead of the rim and the flange.

CAT MORT

Hard fabric, with dark grey core and orange-red margin and cream slipped surface, which is discoloured to dark grey, probably due to the water. The surface feels harsh, and the fabric fractures roughly. Inclusions are abundant, ill-sorted, rounded to angular, very fine to medium, red, quartz and mica. Grits are very coarse (2mm+), angular, and black-brown in colour.

Similar to Catterick fabric MB16 (Hartley 2002, 358).

SOL WH

Soller White Ware mortaria (Tomber and Dore 1993, 79).

MORT

Unattributed mortaria.

Coarse and Fine Wares

LNVCC

Lower Nene Valley Colour Coated Ware (Tomber and Dore 1993, 118).

SED BB1

South East Dorset Black Burnished Ware (Tomber and Dore 1993, 127).

CRA RE

Crambeck Reduced Ware (Tomber and Dore 1993, 197).

CRA PA

Crambeck Parchment Ware (Tomber and Dore 1993, 196).

HUN CG

Huntcliff Calcite Gritted Ware (Tomber and Dore 1993, 201).

BB2

Black Burnished Ware Type 2 (Tomber and Dore 1993, 135 and 165-166).

CNG BS

Central Gaulish Black Slipped Ware (Tomber and Dore 1993, 50).

DAL SH

Dales Shell Tempered Ware (Tomber and Dore 1993, 157).

MOS BS

Moselkeramik Black-Slipped Ware (Tomber and Dore 1993, 60).

Appendix 2: Samian Potters' Stamps

A total of 24 sherds had at least one letter of a potters' stamp extant, one of these, a Dr 37 from Rheinzabern had two different stamps within the decoration. Five of the stamps were too incomplete to be identified. Only one vessel was recorded for each potter; many are new stamps for Piercebridge although have been recorded previously from sites such as Lincoln, Corbridge, Vindolanda, South Shields, York and Catterick. Stamps of Verus vi are not very common in Britain, Hartley and Dickinson (2012, 213-7) do not list another British example of die 2b; die 2c occurs at Wroxeter and Lancaster, and 3f at Old Penrith and Lancaster. Further, the only example of Verus ii stamping form 36 is a vessel from Trier with die 2c. The identification of Victorinus ii is uncertain; although prolific, few vessels with his stamp are recorded in Britain, most are in London, but there are examples from Carlisle, Lincoln and Brougham (Hartley and Dickinson 2012, 237-48). There is only one other record for die 7c. Stamps for Atilianus i, Marcus v, Martinus iii, Maternianus i, Paterclinus and Paternus v (II) have been recorded previously at Piercebridge. The same dies on the same forms are recorded for Marcus v (3), Maternianus (1) and Paternus v (3); and the same die is recorded for Martinus iii but on a form Dr31, and Atilianus die 1d is recorded on Dr 33.

The date range for the stamped vessels is similar to that for the decorated wares AD140-250, and the greatest concentration, seven examples, date to the last three or four decades of the second century, following the distribution shown in Fig.1.

The Catalogue

Each entry gives: potters' name (i, ii etc., where homonyms are involved), die number, vessel form , production centre (fabric code if die not attested at the kiln site). READING, date, [archive record ID number]

NB you will need Samian5 font installed for the stamp reading glyphs to appear correctly. Your printed will also need Samian 5 if this catalogue is to be published.

1. Atilianus i, 1a, O&P LV, 13, Lezoux. OF□ATILIANI in a circular cartouche with a central 8-petalled rosette. A stamp which seems to have been used exclusively on Curle 23 and the matching cup, as here. *c*.AD170-200 [ID 7]
2. Attillus v, 2a, Dr 33, SAMCG. AT□ TILLI□ *c*.AD160-200 [ID71]
3. Cinnamus ii, 5b, Dr 37, Lezoux. CIN[NA□I] ← at the base of the decoration. *c*.AD145-75 [ID 318 & 319]
4. Comitialis IV, 5a tab, Dr 37, Rheinzabern. COMITI[□□ISF]← Mould stamp within the decoration with REP stamp also on the same bowl (cf stamp no 14). *c*.AD175-220 [ID 264]

5. Latinnus, 1a tab, Dr 37, Rheinzabern. [□A]T[IN]N[I]← Retrograde mould stamp within the decoration of a bowl decorated in Comitialis V style. The end of the die is characteristically jagged. AD170-240 [ID267]
6. Magio i (Magionus), 1a, Dr 31, Lezoux. □□□CIONI□ in shaped cartouche. *c*.AD160-200 [ID 123]
7. Malliacus, 3f, Dr 18/31?, SAMCG □LLIACI *c*.AD 140-175 [ID 122]
8. Mansuetus ii, 2a, Dr 33, Lezoux □□□S[V□E□Ic] *c*.AD160-175 [ID 74]
9. Marcus v, 5a, Dr 33, Lezoux. □□[AR□CI]□ □ ← . A base sherd with the foot-ring removed, possibly trimmed around the edge removing all of the wall. The sherd is worn and the stamp difficult to read; however, the high dot at the end of the stamp is very clear. This is not shown in Hartley and Dickinson (2009, 280), however, in discussions with Brenda Dickinson she noted that there are examples of this stamp with faint dots at the beginning and the end although there are far more examples without dots as in the NoTS illustration. AD160-210 [ID 78]
10. Martinus iii, 7a, Dr 33, Lezoux. [□□]□RTI□ This stamp actually reads]□RTI□□ where the □ has not registered completely. *c*.AD 170-200 [75]
11. Maternianus i (Maternnianus), 3a, Dr 33, Lezoux. □□IER□I□II□I *c*.AD 170-200 [ID 69]
12. Osbimanus, 7a, Dr 33, SAMCG. O□B[I□ I□-] Graffito X on underside of base (post-firing) AD155-185 [ID 73]
13. Paterclinus, 4a, Dr 31R, Lezoux . [P]□TERCLINI *c*.AD150-180 [ID 100]
14. Paternus v, 7a, Dr 37, Lezoux. P□[RNI□] ← *c*.AD 160-190 [ID 323 & 324]
15. Rep- ii, 1a tab, Dr 37, Rheinzabern. RE[P]← Stamped with the decoration in addition to a mould stamp of Comitialis. (cf stamp no 4) *c*.AD175-220 [ID 264]
16. Saturninus ii, 1b, Dr 33, Lezoux. [SATV]RNNI□ Foot-ring very little worn. *c*.AD160-200 [ID72]
17. Venerandus, 5a, Wa 80, Lezoux. □VENER□ND□ *c*.AD155-185 [ID 2]
18. Verus vi, 2b, Dr 36, Rheinzabern. VERVSFEC *c*.AD210-250 [ID 258]
19. Victorinus ii, ?7c, ?Lud Sb , SAMRZ. VIC[TORI□VS] The slightly curving base to the initial V is distinctive, however, it is not easy to be certain of the precise die used here as the central kick is quite damaged and the T seems not to have registered at all. Dickinson and Hartley admit that the dies are difficult to identify as the dies 'tended to wander in the middle, when being impressed' (2012, 246). The form is equally uncertain as the sherd is just from the base of the vessel. *c*.AD210-250 [ID 268]

Incomplete, unidentified stamps:

20.]M Dr 33 SAMCG Hadrianic or Antonine [ID76]
21.]M Dr 33 SAMCG Hadrianic or Antonine [ID 68]
22.]NI Dr 33 SAMCG Hadrianic or Antonine. Foot-ring very little worn. [ID 67]
23.]NVS[with clear serifs. Cup. SAMRZ. Late second- early third century [ID 281]
24. One letter possibly] or [, ?SAMTR Dr 31/Lud Sa. Late second to early third century AD [ID 250]

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